

CALL FOR PAPERS

Third Text

SPECIAL ISSUE

WHAT IS CONTEMPORARY LUSOPHONE AFRICAN ART?

Guest Editors: Paul Goodwin & Lúcia Marques

Contributors to this special issue of *Third Text* are invited to present papers and book reviews that address a question: 'What is contemporary Lusophone African Art?'. Under question here are a number of key terms that need to be critically unpacked: 'contemporary', 'Lusophone', 'African' and 'art'. Each term is contested territory in its own right but in bringing them together within an interrogative form we are striving to open up a discursive platform in which these complex terms can be debated, critiqued and repositioned.

So-called 'Lusophone Africa' is not a seamless whole. It includes a variety of countries each with very different social, political and cultural histories. In acknowledging this complexity, it is the hope of the editors that a significant gap in the geography of knowledge production of contemporary African art can begin to be addressed and in turn generate more research and debate across language and cultural borders. This geographical focus responds to the rapidly growing circulation of young artists coming from Portuguese-speaking African countries in global circuits of contemporary art production, distribution and exhibition. We see this as a starting point to question the ongoing mapping of hegemonic conceptions of 'Lusophony', 'Francophony', 'Anglophony' by ex-colonial powers under the pretext of 'shared' languages and cultures. These appellations are frequently seen either as 'neo-colonial' appropriations by institutionalised powers (especially in political terms), or as a strategic entry point into international artistic circuits that some artists can take advantage of. In this sense, a reflection about 'contemporary Lusophone African Art' in a post-colonial context should also stimulate a variety of studies by authors beyond the 'Lusophone' cartography, encouraging comparative perspectives from the various 'Africas'.

Submissions

Manuscripts must be submitted in English. In exceptional circumstances only we may be able to provide some help for translation of texts. Abstracts written in English, (500 words max.) including the manuscript's title, should be sent by email attachment no later than **21st July 2011** to the Guest Editors, Paul Goodwin & Lúcia Marques, at goodwinandmarques@gmail.com.

Upon acceptance, final papers are due by 1st February 2012.

The Guest Editors

Paul Goodwin is a curator and researcher based in London at Tate Britain and Goldsmiths College.

Lúcia Marques is a Lisbon based independent curator. She is President of XEREM cultural association (Triangle Network) and a member of AICA-International Association of Art Critics.



We call for contributions which favour an interdisciplinary approach, giving priority to those which, in both theoretical and empirical terms, question the conceptual bases, possibilities, limits and borders of 'contemporary Lusophone African Art'. To aid reflection we offer some suggestions that potential authors may find useful:

- Does 'contemporary Lusophone African Art' exist?
- How are African Identities (de)constructed through artistic expressions?
- How has contemporary art become an interface between cultural trends and imported cultural models in a Lusophone context?
- What is the relationship between Art and political intervention?
- Artistic responses to war, conflict an armed struggle: the relationship of artistic production to independence movements
- Notions of diaspora, 'race' and national identity. Is there a Lusophone 'South Atlantic' that links Africa, Brazil and Portugal that is analogous to Paul Gilroy's 'Black Atlantic'?
- Rise of biennials and triennials (eg. Luanda Triennale). How does 'Europe' contribute to the project of 'African Art' in Lusophone contexts?

This special issue invites contributions, not exceeding 6000 words in length, from artists, art historians, theoreticians and intellectuals interested in exploring through original manuscripts any of the issues pertaining to 'What is Contemporary Lusophone African Art?'.

The authors' names, institution and corresponding bibliographic references (500 characters max.) must be included in the document's title page. The submitted manuscripts must be accompanied by five keywords and when preparing the manuscripts, authors must observe the formatting and submission regulations of *Third Text*, available at <http://www.thirdtext.com/authors-guidelines>.